

the  
boston  
pops  
esplanade  
orchestra



Fifty-first Season

# THE ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA, INC.

**Thomas W. Morris**  
General Manager

**Gideon Toeplitz**  
Assistant Manager

**Peter Gelb**  
Director of Promotion

**Lawrence Murray**  
Assistant Director of Promotion

**Elizabeth Dunton**  
Director of Sales

**Charles Rawson**  
Manager of Box Office

**Niklaus Wyss**  
Advisor for the Music Director

**Richard Ornter**  
Assistant Administrator,  
Berkshire Music Center

**Michael Steinberg**  
Director of Publications

**Daniel R. Gustin**  
Assistant Manager

**Walter D. Hill**  
Director of Business Affairs

**Dorothy M. Sullivan**  
Controller

**Joseph M. Hobbs**  
Director of Development

**Candice L. Miller**  
Assistant Director of Development

**Anita R. Kurland**  
Administrator of Youth Activities

**Katherine Whitty**  
Coordinator of Boston Council

**James F. Kiley**  
Operations Manager, Tanglewood

**Jean A. Miller**  
Editor, Boston Pops Program

## The Boston Pops Esplanade Orchestra

### FIRST VIOLINS

George Zazofsky  
Maynard Goldman  
Joseph Conte  
Kenneth Stalberg  
Eugene Gratovich  
Abraham Mishkind  
Kristina Nilsson  
Nancy Meinhard  
Carolyn Edwards  
Ann Leathers  
Mary O'Reilly  
Susan Light  
Joseph Scheer  
Dianne Pettipaw  
Priscilla Hallberg  
Elliott Markow

### SECOND VIOLINS

William Waterhouse  
Shirley Boyle  
Kay Knudsen  
Jason Meyer  
Gerald Mordis  
Charlotte Marty  
Theodore Leutz  
Robert Brunton  
Sandra Kott  
Anastasios Tsicoulas  
Philip Johnson  
Judith Gerratt

### VIOLAS

Endel Kalam  
Katherine Murdock  
Eleftherios Eleftherakis  
Aaron Picht  
John Englund  
Frank Grimes  
Barbara Kroll  
Charlet Allshouse

### CELLOS

Miron Yampolsky  
David Fink  
Karl Zeise  
Dorothea Jump  
George Seaman  
Joan Esch  
Donald Anderson  
Toni Rapier

### BASSES

Francis Gallagher  
Anthony Beadle  
James Freeman  
Justin Locke  
Robert Hoffman  
Melvin Peabody  
Mark Atherton

### FLUTES

Elinor Preble  
Seta Der Hhannesian

### PICCOLO

William Grass

### OBOES

Ira Deutsch  
Frank Charnley

### ENGLISH HORN

Alan Williams

### CLARINETS

William Wrzesien  
Andre Lizotte

### BASS CLARINET

Edward Avedisian

### BASSOONS

Donald Bravo  
Ernst Panenka

### CONTRA BASSOON

Ruth Waterhouse

### HORNS

Richard Greenfield  
Kathleen Vaught  
Michael Johns  
David Allan  
James Ross

### TRUMPETS

Peter Chapman  
James Simpson  
Charles Lewis  
Fred Orkiseski

### TROMBONES

Donald Sanders  
Neal Kravitz  
Walter Brauer

### TUBA

Gary Ofenloch

### TIMPANI

Everett Beale

### PERCUSSION

Fred Buda  
Dean Anderson  
Richard Kashanski  
Neil Grover

### RHYTHM SECTION

Fred Buda—drum set  
Ralph Jenkins—piano  
Henry Wiktorowicz—guitar  
Francis Gallagher—electric bass

### HARP

Cynthia Price

### ORGAN

Berj Zamkochian

### PERSONNEL MANAGER

Harry Shapiro

### LIBRARIAN

William Shisler

## Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Boston.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade Concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

## Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

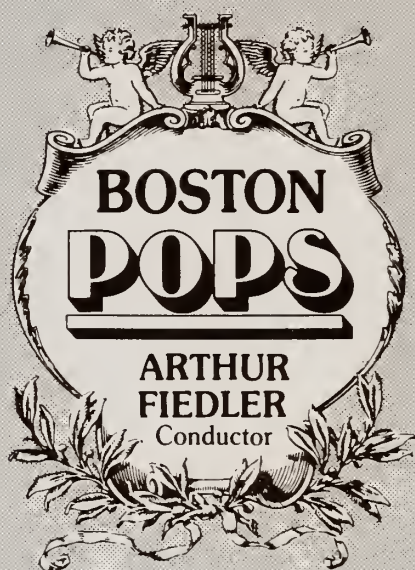
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis.



# Japan Night at the POPS



**JULY 8th**

Naozumi Yamamoto, conducting,  
with forty-voice chorus.

The Japanese Arthur Fiedler  
in a delightful program of  
American and Japanese favorites.

**Good seats now on sale.**

Call 266-1492 for reservations,  
or go to the Symphony Hall Box Office.

# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON Conducting

Wednesday evening 4 July 1979 at 6:30

Esplanade

Boston Massachusetts

National Emblem, March Bagley

Jubilee Overture Weber

Sunrise and On the Trail,  
from Grand Canyon Suite Grofe

Lincoln Portrait Copland

ELLEN BOTTOMLEY FIEDLER, narrator

## INTERMISSION

### THE STAR-SPANGLED BANNER

The Battle Hymn of the Republic Wilhousky

Richard Rodgers Waltzes arr. Anderson  
Lover—Falling in Love With  
Love—Oh, What A Beautiful  
Morning—It's A Grand Night  
for Singing

George M. Cohan Medley arr. Bodge  
Give My Regards to Broad-  
way—Mary's A Grand Old  
Name—Nelly Kelley, I Love  
You—You're A Grand Old  
Flag—You Remind Me of My  
Mother—Harrigan—Yankee  
Doodle Dandy

America Sings arr. Bodge  
A Hot Time in the Old Town  
Tonight—I've Been Working  
on the Railroad—Down by the  
Old Mill Stream—In the Good  
Old Summer Time—When  
Irish Eyes are Smiling—God  
Bless America

London, Polydor, and RCA Records Baldwin Piano

Tonight's program is sponsored by The Gillette Company

The Gillette Co. is pleased to again play a supporting role in the Boston Symphony Orchestra's Esplanade concerts which have become a Boston summer tradition. Over the years, the pleasure these concerts have brought to the people of Boston, as well its visitors, is immeasurable. Congratulations to an outstanding cultural institution which adds luster to the city.



# AMERICA SINGS

arranged by Peter Bodge

## A HOT TIME IN THE OLD TOWN TONIGHT

Words by Joe Hayden; music by Theo. A. Metz

When you hear dem a bells go ding,  
ling, ling,  
All join 'round and sweetly you must  
sing,  
And when the verse am through,  
in the chorus all join in,  
There'll be a hot time  
in the old town tonight.

Copyright © assigned 1932 to Edward B. Marks  
Music Corporation.  
All rights reserved.

## DOWN BY THE OLD MILL STREAM

Words and music by Tell Taylor

Down by the old mill stream,  
Where I first met you,  
With your eyes of blue,  
Dressed in gingham too,  
It was there I knew,  
That you loved me true,  
You were sixteen,  
My village queen,  
By the old mill stream.

Copyright © 1910 Forster Music Publisher Inc.  
Copyright renewal 1938 Forster Music Publisher  
Inc.  
All rights reserved.

## I'VE BEEN WORKING ON THE RAILROAD

Adapted by Margaret and Travis Johnson

I've been workin' on the railroad  
All the live long day.  
I've been workin' on the railroad,  
Just to pass the time away.  
Can't you hear the whistle blowin'?  
Rise up so early in the morn!  
Can't you hear the captain shoutin',  
'Dinah, blow your horn'?  
Dinah, won'cha blow?  
Dinah, won'cha blow?  
Dinah, won'cha blow your horn?  
Dinah, won'cha blow?  
Dinah, won'cha blow?  
Dinah, won'cha blow your horn?  
Someone's in the kitchen with Dinah,  
Someone's in the kitchen, I know  
Someone's in the kitchen with Dinah,  
Strummin' on the old banjo.  
And singing  
Fee-fi-fiddle-dee-i-o  
Fee-fi-fiddle-dee-i-o  
Fee-fi-fiddle-dee-i-o  
Strummin' on the old banjo.

Copyright © 1944 by Jerry Vogel Music Co. Inc.  
All rights reserved.

## IN THE GOOD OLD SUMMER TIME

Words by Ren Shields; music by George Evans

In the good old summer time,  
In the good old summer time  
Strolling thro' the shady lanes,  
With your baby mine;  
You hold her hand and she holds  
yours,  
And that's a very good sign  
That she's your tootsey wootsey  
In the good old summer time.

Copyright © 1949 by Edward B. Marks Music  
Corporation.  
All rights reserved.

## WHEN IRISH EYES ARE SMILING

Lyric by Chauncey Olcott and Geo. Graff Jr.;  
music by Ernest R. Ball

When Irish eyes are smiling,  
Sure it's like a morn in spring.  
In the lilt of Irish laughter,  
You can hear the angels sing.  
When Irish hearts are happy,  
All the world seems bright and gay,  
And when Irish eyes are smiling,  
Sure they steal your heart away.

Copyright © 1912 by M. Witmark and Sons.  
Copyright renewed. All rights reserved.

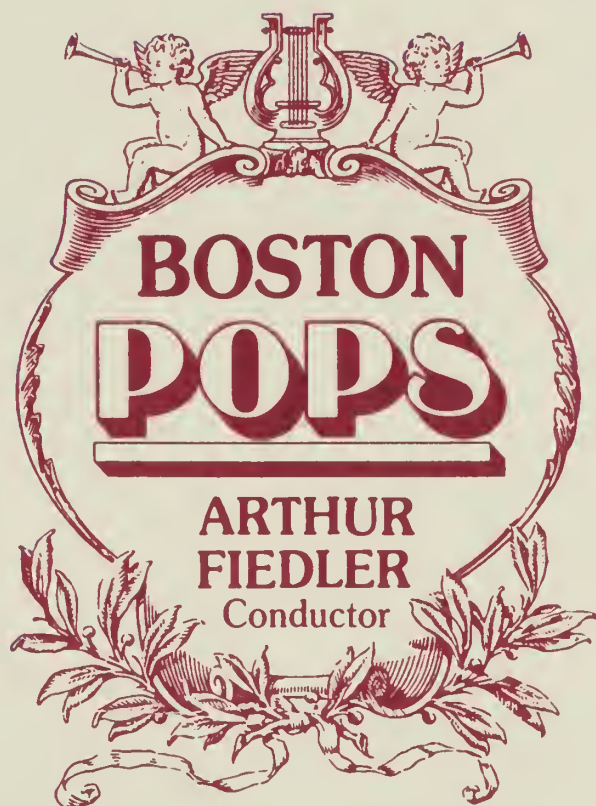
## GOD BLESS AMERICA

Words and music by Irving Berlin

God bless America  
Land that I love  
Stand beside her and guide her  
Thru the night with a light from above  
From the mountains to the prairies  
To the oceans white with foam  
God bless America  
My home sweet home.

Copyright © 1938, 1939 Irving Berlin.  
Copyright assigned to Gene Tunney, A. L. Berman  
and Ralph J. Bunche as trustees God bless America  
Fund.  
All rights reserved.

Arthur Fiedler and the Boston Pops Orchestra have recorded 'America Sings'  
on the RCA album "Old Timers' Night at the Pops".



# **Boston Pops Esplanade Orchestra**

THE BOSTON POPS ESPLANADE  
ORCHESTRA

Sunday evening 15 July 1979 at 7:30

HARRY ELLIS DICKSON Conducting

IN MEMORY OF ARTHUR FIEDLER

*This concert recreates Mr. Fiedler's 1976 Bicentennial concert, the largest live concert of classical music in history.*

---

Jubilee Overture

von Weber

Concerto No. 1 in B flat minor, Op. 23

Tchaikovsky

Allegro no troppo e molto maestoso

Andante semplice

Allegro con fuoco

MYRON ROMANUL, piano

INTERMISSION

The Star Spangled Banner

Key

Patriotic Sing-Along

arr. Hayman

America — America, the Beautiful —

Yankee Doodle —

Yankee Doodle Dandy —

Columbia, the Gem of the Ocean —

This Land Is Your Land —

You're a Grand Old Flag —

Battle Hymn of the Republic

1812, Ouverture Solennelle

Tchaikovsky

London, Polydor, and RCA Records

Baldwin Piano

This evenings concert is made possible in part through a grant from the First National Bank of Boston.

This concert is being broadcast exclusively by WCRB 102.5 FM in tribute to the enduring spirit of Arthur Fiedler. The broadcast is sponsored by New England Mutual Life Insurance.

---

Thomas W. Morris, General Manager, Boston Symphony Orchestra, Inc.  
David G. Mugar, Executive Producer, Boston Fourth of July, Inc.  
Guy A. Carbone, Commissioner, Metropolitan District Commission.

---





17 December 1894-10 July 1979

*"Through the vision and diligence of this native Bostonian, symphonic music has been brought to thousands in these pleasant surroundings, since July 4, 1929"*

*—Inscription at doorway of Hatch Memorial Shell.*

---

# **Patriotic Sing-Along**

*arranged by Richard Hayman*

## **AMERICA**

My country 'tis of thee, Sweet land of liberty,  
Of thee I sing.  
Land where my fathers died! Land of the  
Pilgrim's pride!  
From ev'ry mountain side, Let freedom ring!

## **AMERICA, THE BEAUTIFUL**

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, Above the fruited  
plain.  
America! America! God shed his grace on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

## **YANKEE DOODLE**

Oh! Yankee Doodle came to town a-ridin' on a  
pony.  
He stuck a feather in his hat and called it  
macaroni.  
Yankee Doodle keep it up, Yankee Doodle  
dandy,  
Mind the music and the step, and with the girls  
be handy.

## **THE YANKEE DOODLE BOY**

I'm a Yankee Doodle Dandy, a Yankee Doodle  
do or die  
A real live nephew of my Uncle Sam,  
Born on the fourth of July  
I've got a Yankee Doodle Sweetheart,  
She's my Yankee Doodle joy  
Yankee Doodle came to town, a'ridin' on a pony.  
I'm a Yankee Doodle boy.

## **COLUMBIA, THE GEM OF THE OCEAN**

O Columbia the gem of the ocean,  
The home of the brave and the free,  
The shrine of each patriot's devotion,  
A world offers homage to thee.  
The mandate makes heroes assemble,  
When Liberty's form stands in view.  
Thy banners make tyranny tremble,  
When borne by the red, white and blue!  
Three cheers for the red, white, and blue!  
Three cheers for the red, white and blue!  
Thy banners make tyranny tremble, Three cheers  
for the red, white and blue!

## **THIS LAND IS YOUR LAND**

This land is your land, this land is my land  
From California to the New York island,  
From the redwood forest to the Gulf Stream  
waters;

This land was made for you and me

*Words and music by Woody Guthrie*

*TRO-© 1956-1958-1970 Ludlow Music, Inc., New York.*

*Used by permission.*

## **YOU'RE A GRAND OLD FLAG**

You're a grand old flag, you're a high flying flag;  
And forever in peace may you wave;  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true, Under red, white, and blue  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
Keep your eye on the grand old flag.

## **BATTLE HYMN OF THE REPUBLIC**

Mine eyes have seen the glory of the coming of  
the Lord;  
He is tramping out the vintage where the grapes  
of wrath are stored.  
He has loosed the fateful lightning of his terrible  
swift sword:  
His truth is marching on.  
Glory, glory hallelujah!  
Glory, glory hallelujah!  
Glory, glory hallelujah!  
His truth is marching on.

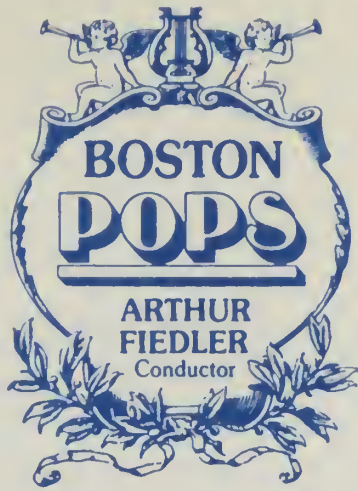
---

## **EMERGENCY—FIRST AID—LOST CHILDREN**

If you need help for any reason, there are MDC police officers located at specific spots throughout the audience.

If you are looking for a lost child, or find one, contact the nearest policeman. There is a central command station at the MDC bus located on Storrow Drive just to the right of the shell. Lost children should be taken there.

---



# The Boston Pops Esplanade Orchestra

July 1979





## The Esplanade Concerts

On 4 July, 1929, after two years of planning and persuading, Arthur Fiedler led forty-six Boston Symphony musicians in the first of a series of thirty concerts at the Esplanade on the banks of the Charles River.

During the first two seasons the concerts were underwritten by substantial contributions from a small number of public-spirited citizens, but the future of the series was put in doubt by the depression. Fiedler's solution was to ask the general public for a large number of small donations, and for many years the concerts were funded in this manner. In 1938 the Boston Symphony assumed management of the Esplanade Concerts. Corporate contributions and federal funds now make up the largest revenue source for the concerts, but the contributions of individual concert-goers remain essential to the continuance of the series.

Over ten million people have attended the concerts since 1929. At a typical evening concert audience size ranges from 10,000 to 400,000. Rarely cancelled by inclement weather (a concert is stopped when rain blown into the shell threatens to damage the instruments), the concerts are a continuing tradition.

An inscription on the doorway of the Hatch Memorial Shell summarizes the attitude of Bostonians towards Arthur Fiedler and his Esplanade Concerts: 'Through the vision and diligence of this native Bostonian, symphonic music has been brought to thousands in these pleasant surroundings since July 4, 1929.'

## The Hatch Memorial Shell

The Hatch Memorial Shell is the third and largest structure to serve as the home of the Esplanade concerts. For the first five seasons the concerts were given from a wooden shell erected by the MDC. A new shell, larger than the first and made of steel plates lined with wood, was ready for the 1934 season. This shell had improved acoustics, but retained heat during the day, making the interior insufferably hot during performances. Furthermore it was considered an eyesore by many.

The \$240,000 Hatch Memorial Shell, dedicated on 2 July, 1940, was financed by a trust fund established by Maria Hatch to create a "public beauty spot" as a memorial to her brother Edward. A committee appointed during Paul Dever's term as Attorney General chose to use the fund for a concert shell, after considering various projects. The shell, designed by Richard Shaw, is made of reinforced concrete surfaced with a layer of polished granite around the base. The stage measures thirty-five feet across in the back and seventy-one feet in the front, and is thirty-seven feet deep. With the larger capacity of this facility the orchestra was expanded to about eighty musicians, bringing it much closer to the size of a full symphony orchestra.

In addition to the Esplanade Concerts the Hatch Shell is used for a variety of events including performances by ballet troupes, military bands and outdoor movie festivals. A record-breaking crowd of over 400,000 assembled for the 4 July, 1976 concert and fireworks extravaganza.

# THE ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA, INC.

Thomas W. Morris  
General Manager

Gideon Toeplitz  
Assistant Manager

Peter Gelb  
Director of Promotion

Lawrence Murray  
Assistant Director of Promotion

Elizabeth Dunton  
Director of Sales

Charles Rawson  
Manager of Box Office

Niklaus Wyss  
Advisor for the Music Director

Richard Ornter  
Assistant Administrator,  
Berkshire Music Center

Michael Steinberg  
Director of Publications

Daniel R. Gustin  
Assistant Manager

Walter D. Hill  
Director of Business Affairs

Dorothy M. Sullivan  
Controller

Joseph M. Hobbs  
Director of Development

Candice L. Miller  
Assistant Director of Development

Anita R. Kurland  
Administrator of Youth Activities

Katherine Whitty  
Coordinator of Boston Council

James F. Kiley  
Operations Manager, Tanglewood

Jean A. Miller  
Editor, Boston Pops Program

## The Boston Pops Esplanade Orchestra

### FIRST VIOLINS

George Zazofsky  
Maynard Goldman  
Joseph Conte  
Kenneth Stalberg  
Eugene Gratovich  
Abraham Mishkind  
Kristina Nilsson  
Nancy Meinhard  
Carolyn Edwards  
Ann Leathers  
Mary O'Reilly  
Susan Light  
Joseph Scheer  
Dianne Pettipaw  
Priscilla Hallberg  
Elliott Markow

### SECOND VIOLINS

William Waterhouse  
Shirley Boyle  
Kay Knudsen  
Jason Meyer  
Gerald Mordis  
Charlotte Marty  
Theodore Leutz  
Robert Brunton  
Sandra Kott  
Anastasios Tsicoulas  
Philip Johnson  
Judith Gerratt

### VIOLAS

Endel Kalam  
Katherine Murdock  
Eleftherios Eleftherakis  
Aaron Picht  
John Englund  
Frank Grimes  
Barbara Kroll  
Charlet Allshouse

### CELLOS

Miron Yampolsky  
David Fink  
Karl Zeise  
Dorothea Jump  
George Seaman  
Joan Esch  
Donald Anderson  
Toni Rapier

### BASSES

Francis Gallagher  
Anthony Beadle  
James Freeman  
Justin Locke  
Robert Hoffman  
Melvin Peabody  
Mark Atherton

### FLUTES

Elinor Preble  
Seta Der Hohannesian

### PICCOLO

William Grass

### OBOES

Ira Deutsch  
Frank Charnley

### ENGLISH HORN

Alan Williams

### CLARINETS

William Wrzesien  
Andre Lizotte

### BASS CLARINET

Edward Avedisian

### BASSOONS

Donald Bravo  
Ernst Panenka

### CONTRA BASSOON

Ruth Waterhouse

### HORNS

Richard Greenfield  
Kathleen Vaught  
Michael Johns  
David Allan  
James Ross

### TRUMPETS

Peter Chapman  
James Simpson  
Charles Lewis  
Fred Orkiseski

### TROMBONES

Donald Sanders  
Neal Kravitz  
Walter Brauer

### TUBA

Gary Ofenloch

### TIMPANI

Everett Beale

### PERCUSSION

Fred Buda  
Dean Anderson  
Richard Kashanski  
Neil Grover

### RHYTHM SECTION

Fred Buda—drum set  
Ralph Jenkins—piano  
Henry Wiktorowicz—guitar  
Francis Gallagher—electric bass

### HARP

Cynthia Price

### ORGAN

Berj Zamkochian

### PERSONNEL MANAGER

Harry Shapiro

### LIBRARIAN

William Shisler





## Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule fur Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis.



## ARTHUR FIEDLER

17 December 1894-10 July 1979

Through a unique partnership with the Boston Pops that spanned half a century, Arthur Fiedler gave people in Boston and all over the world a gift of music. His innovative style of blending the classics with popular music made his music attractive to everyone, giving many their first musical experience, and the unbeatable combination of conductor and orchestra created a whole new generation of music lovers. His years on the podium, totaling five years more than all of his seventeen predecessors combined, made him one of Boston's best known and most loved citizens.

Mr. Fiedler distinguished himself not only as a conductor and a musician, but as a leading American citizen. At a 1977 White House ceremony, he received the Presidential Medal of Freedom. "Excellence is its own reward," former President Ford told the recipients. "You are the men and women that used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

Arthur Fiedler did make our lives better. The Boston Pops, the City of Boston, indeed the world will be that much poorer without him.

# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Sunday evening 22 July 1979 at 8:30

## Esplanade

### FRENCH PROGRAM IN HONOR OF BASTILLE DAY, 15 JULY

French Military March	Saint-Saëns
Overture to Mignon	Thomas
Suite from Carmen	Bizet
Prelude and Aragonaise — Intermezzo — The Dragoons of Alcala — Les Toreadors	
Bolero	Ravel

## INTERMISSION

### LA MARSEILLAISE THE STAR-SPANGLED BANNER

Procession of Bacchus, from Sylvia	Delibes
From The Damnation of Faust	Berlioz
Minuet	
Waltz	
March	
Suite from Gaite Parisienne	Offenbach
Overture — Allergo brillante — Polka — Galop — Valse — March — Can-Can — Finale	
London, Polydor, and RCA Records	Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

---

This evening's concert is made possible in part by a grant from

**New England Telephone Company**  
**and**  
**New England Merchant's National Bank**

---



# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Tuesday evening 24 July 1979 at 8:30

## Esplanade

Academic Festival Overture

Brahms

Concerto for Violin and Orchestra in D major, Op. 77

Brahms

Allegro non troppo

Adagio

Allegro giocose, ma non troppo vivace

AMNON LEVY

## INTERMISSION

THE STAR-SPANGLED BANNER

Variations on a Theme by Haydn

Brahms

Hungarian Dance No. 5

Brahms

London, Polydor, and RCA Records

Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

For a biography of Amnon Levy, please see page 14.

---

This evening's concert is made possible in part by a grant from

**Dynatech Corporation.**

---

# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Wednesday evening 25 July 1979 at 8:30

## Esplanade

Entrance of the Guests, from Tannhäuser Wagner

Trumpet Concerto in E flat major Hummel  
Allegro con spirito  
Andante  
Rondo

PETER CHAPMAN

Russian Sailor's Dance, from The Red Poppy Glière

## INTERMISSION

Symphony No. 1 in C minor, Op. 68 Brahms  
Un poco sostenuto: Allegro  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio: Allegro non troppo, ma con brio

London, Polydor, and RCA Records

Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

For a biography of Peter Chapman, please see page 14.

---

This evening's concert is made possible in part by a grant from  
**The John Hancock Mutual Life Insurance Company.**

---

# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Thursday morning 26 July 1979 at 10:15

## Esplanade

### YOUTH CONCERT

Semper Fidelis March	Sousa
Overture to William Tell	Rossini
Violin Concerto No. 1 in G minor, Op. 26	Bruch
Prelude: Allegro moderato, first movement	

PAUL ROBY

Selections from The Sound of Music	Rodgers
The Sound of Music—How Can Love Survive—	
The Lonely Goatherd — My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
Piano Concerto No. 21 in C major, K.467	Mozart
Allegro maestoso, first movement	

CHRISTOPHER CONTILLO

Colonel Bogey March	Alford
London, Polydor, and RCA Records	Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

For biographies of Paul Roby and Christopher Contillo, please see pages 14 and 15.

---

This morning's concert is made possible in part by grants from

**The Houghton Mifflin Company,  
Bird Companies Charitable Federation,  
and Wheelabrator-Frye, Incorporated.**

---



# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Thursday evening 26 July 1979 at 8:30

## Esplanade

### ALL-TCHAIKOVSKY PROGRAM

Polonaise, from Eugene Onegin

Tchaikovsky

Piano Concerto No. 1 in B flat minor, Op. 23

Tchaikovsky

Allegro non troppo e molto maestoso

Andante semplice

Allegro con fuoco

MYRON ROMANUL

## INTERMISSION

### THE STAR-SPANGLED BANNER

Waltz of the Flowers, from The Nutcracker

Tchaikovsky

Andante Cantabile for Strings

Tchaikovsky

Marche Slave

Tchaikovsky

London, Polydor, and RCA Records

Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

For a biography of Myron Romanul, please see page 15.

---

This evening's concert is made possible in part by a grant from the  
**New England Mutual Life Insurance Company.**

---

# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Friday evening 27 July 1979 at 8:30

## Esplanade

THIS PROGRAM IS DEDICATED TO  
THE INTERNATIONAL YEAR OF THE CHILD

Sesame Street March	Raposo
Prelude to Hansel and Gretel	Humperdinck
Piano Concerto No. 21 in C major, K.467	Mozart
Allegro maestoso, first movement	
CHRISTOPHER CONTILLO	
Symphony No. 14 in A major, K.114	Mozart
Allegro moderato	
Andante	
Menuetto	
Allegro molto	

## INTERMISSION

### THE STAR-SPANGLED BANNER

Selections from The Sound of Music	Rodgers
The Sound of Music—How Can Love Survive—	
The lonely Goatherd—My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way To Stop It—Maria—Climb Every Mountain	
From Violin Concerto No. 2 in D minor, Op. 22	Wieniawski
Romance	
Allegro con fuoco	

### TONY LIN

Kid Stuff	arr. Hayman
It's A Small World	Marks
Hands Across the Sea, March	Sousa

London, Polydor, and RCA Records	Baldwin Piano
----------------------------------	---------------

The Hatch Shell sound system was designed and built by John F. Allen.

For biographies of Christopher Contillo and Tony Lin, please see pages 15 and 16.

---

This evening's concert is made possible in part by grants from the

**Shawmut Banks  
and the  
Raytheon Company.**

---

# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Saturday evening 28 July 1979 at 8:30

## Esplanade

Introduction to Act III, from Lohengrin	Wagner
Suite, from Peer Gynt	Grieg
Morning Mood — Anitra's Dance —	
In the Hall of the Mountain King	
Piano Concerto in A minor, Op. 16	Grieg
Allegro moderato	
Adagio	
Allegro marcato	

RICHARD KOGAN

## INTERMISSION

### THE STAR-SPANGLED BANNER

Capriccioso Italien	Tchaikovsky
Voices of Spring, Waltzes	Strauss
Fast Track Polka	Strauss

London, Polydor, and RCA Records

Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

For a biography of Richard Kogan, please see page 15.

---

This evening's concert is made possible in part by grants from the

**Boston Edison Company**

**and**

**The William Filene's Sons Company.**

---



# THE BOSTON POPS ESPLANADE ORCHESTRA

HARRY ELLIS DICKSON, Conducting

Sunday evening 29 July 1979 at 8:30

## Esplanade

Symphony No. 4 in F minor, Op. 36  
Andante sostenuto  
Andantino in modo di canzona  
Scherzo: Allegro  
Finale

Tchaikovsky

## INTERMISSION

### THE STAR-SPANGLED BANNER

Richard Rodgers Waltzes  
Lover — Falling in Love with Love —  
Oh, What A Beautiful Morning —  
It's A Grand Night For Singing

arr. Anderson

The Irish Suite  
Irish Washerwoman — Minstrel Boy —  
Last Rose of Summer — Rakes of Mallow

arr. Anderson

Prayer of Thanksgiving

Valerius

London, Polydor, and RCA Records

Baldwin Piano

The Hatch Shell sound system was designed and built by John F. Allen.

---

This evening's concert is made possible in part by grants from

**The State Street Bank and Trust Company**  
and

**The Prudential Insurance Company of America**

---

**THE BOSTON SYMPHONY ORCHESTRA**  
IN ASSOCIATION WITH  
**DON LAW**  
PRESENTS



---

TUESDAY, AUGUST 14

**JIMMY BUFFETT**  
**POUSETTE DART**  
**BAND**

---

FRIDAY, AUGUST 31  
**SHAUN CASSIDY**

---

SATURDAY, SEPTEMBER 1  
**KEITH JARRETT**

CONCERTS BEGIN AT 7:00 PM  
RESERVED TICKETS IN THE SHED FOR JUN. 23, JUN. 24,  
JUL. 10 & JUL. 17 CONCERTS: \$7.50 & \$8.50.  
FOR JUL. 3, AUG. 14, AUG. 31 & SEPT. 1 CONCERTS:  
\$8.50 & \$9.50.

LAWN TICKETS FOR ALL CONCERTS: \$5.50,  
AVAILABLE IN ADVANCE.

Tickets available now at all TICKETRON outlets  
and at the Tanglewood Box Office beginning June 11.

Reserved and Lawn tickets are not refundable.

## Amnon Levy

Amon Levy, a member of the Boston Symphony Orchestra's first violins, is a native of Tel Aviv. He graduated from the Jerusalem Conservatory of Music in 1950, and was a featured soloist with the Jerusalem Radio Symphony. He came to the United States in 1951 at the urging of Jascha Heifitz, was granted a full scholarship by the Curtis Institute of Music in Philadelphia, and graduated from that school in 1955. He then came to the Boston Symphony Orchestra. In the years since, he has been featured as a soloist with the Boston Pops, and has given recitals in Minneapolis, Los Angeles, Philadelphia, New York, Tel Aviv, Jerusalem, and Mexico City, as well as throughout the Boston area.

---

## Peter Chapman

Born in Montreal, Peter Chapman received both his Bachelor and Masters degrees in music from Boston University. His solo appearances have included those with the Boston Pops and Boston Pops Esplanade Orchestras, the Monadnock Festival Orchestra, and the Nashua Symphony. He is principal trumpet of the Boston Ballet and Boston Opera Orchestras, first trumpet of the Cambridge Brass Quintet, and was selected by Leonard Bernstein for the original cast of "Mass."

---

## Paul David Roby

Paul David Roby is the son of Dr. Paul Roby, director of the New Hampshire Philharmonic Orchestra and of Linda Roby, principal oboe player. Twelve year old Paul David has been studying violin since the age of 5 and studies with Mary Crowder Hess of Boston University and also attends the Longey School of Music under the direction of Roman Totenberg. For the past two summers, Paul has attended the Meadow Mount School of Music in Elizabethtown, N.Y. This summer he is one of a few 12 year olds attending the Aspen Music Festival in Aspen, Colorado. He is a 7th grade student at the Edward Devotion School in Brookline, Massachusetts.

---



## Myron Romanul

Myron Romanul, born in Baltimore, Maryland in 1954, and presently residing in Brookline, Massachusetts, made his debut as soloist with members of the Boston Symphony Orchestra at the age of eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall and Tanglewood. He has also been soloist with the symphony orchestras of Indianapolis, Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnepeg, Portland, Rochester, the National Symphony at the Kennedy Center and the National Symphony of Ecuador. Active as a chamber musician, he formed the Romanul Chamber Players together with his three brothers and has appeared with them in many concert series as well as on radio and television. As former pianist of the New England Conservatory Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, "Scott Joplin: the Red Back Book," and on Golden Crest's album, "The Road from Rags to Jazz."

---

## Richard Kogan

Richard Kogan captured first prize in the prestigious Chopin Competition of the Kosciusko Foundation in June 1975, and has performed extensively throughout North America as both an orchestral soloist, and in recital. In addition to the schedule as a soloist, he frequently performs with violinist Lynn Chang, and cellist Yo-Yo-Ma in the Kogan-Chang-Ma Trio and for the last few years, has been an artist-in-residence with the Harvard Summer Chamber Players. In 1976, Mr. Kogan was selected by Musical America Magazine as one of the outstanding young concert artists in the United States.

Mr. Kogan began studying the piano when he was four with Nadia Reisenberg, and studied at Juilliard for five years before entering Harvard College on a National Merit Scholarship. He also studied performance, composition, and theory with Nadia Boulanger in Fontainebleau, France. At the age of seven, he won the top prize in a statewide concerto competition and since that time he has been the recipient of many impressive awards including first prize in the Portland Symphony National Piano Competition.

---

## Christopher Contillo

Eleven year old Christopher Contillo is a native of Florida. He has won several state awards including a Piano Solo Competition, a Piano Concerto Competition, and a Piano Composition Competition in which he played his own work, Rondo in C minor.

Among his many scholarships are the Irene Muir Scholarship, the Miami Music Club Scholarship, the Piano Music Teachers Piano Guild Top Talent Award Critics Circle, and the Florida Music Teachers Association Honor in Piano and Piano Theory.

Christopher has appeared on television on many occasions including a nationally televised program "Kidsworld." He has also appeared in recital at Gusman Hall at the University of Miami, in the Miami Beach Theater of the Performing Arts, and in an original play written for him called "Meet Young Chopin," at the North Miami Playhouse.

Tony Lin

Tony Lin came to the United States from Taiwan last year. He was born in 1965, and began his violin studies at the age of seven. He was the first prize winner of the International Violin Competition in Taiwan, and won first prize in the violin competition of the Massachusetts Music Teacher's Association last year. He is now a scholarship student at the Juilliard Pre-college and studies with Ivan Galamian and Sally Thomas. He is a scholarship student of the Meadowmount School of Music this summer, and he will be a member of the Greater Boston Youth Symphony Orchestra during this coming season.

Boston Symphony Youth  
Concerts

Harry Ellis Dickson,  
Artistic Director

1979-80 Season

Introductory programs for students  
in grades 5-10 at Symphony Hall.

Saturdays at 11:00 a.m. *(Perfect for families)*

Series "A"	Nov. 10	Jan. 12	Mar. 29
Series "B"	Nov. 17	Jan. 19	Apr. 5

Weekdays at 10:15 a.m. *(Suitable for school groups)*

Fri. Series	Nov. 16	Jan. 11	Apr. 11
Mon. Series	Nov. 5	Jan. 7	Mar. 31

For complete information, please call Anita Kurland,  
Administrator, at (617)266-1492 or 267-0656





# Subscribe to the BSO's 99th Season 1979-80



For a season brochure, call the Subscription  
Office at (617) 266-1492.

BOSTON SERIES

PROVIDENCE SERIES

NEW YORK SERIES